

FROCKS VARY IN STYLE

Cold Weather Costumes Leave

Good Deal of License for Selections.

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AFTERNOON dress, according to the winter collections, leaves us a good deal of license this year. We may adopt some version of the three piece costumes, which have been made in rich, fur trimmed materials by almost every house, or a frock, either of equally rich or of soft and drapable materials. The three piece costume may have a coat of any known length, from the short bolero to the long model which completely covers the gown designed to go with it.

Sometimes the coat is of the same material as the gown, sometimes of quite different fabric, sometimes of fur. Quite frequently it is not a coat at all, but a cape, which, also, may be of any length one chooses. Velvet and velveteen are used by every house for these costumes, while heavy satins, often of the fulgurant variety, the matelasse materials, silk broches, and the heaviest weaves of silk crepes are also favorites for them. Sometimes the gowns are of matching material, but just as often they are of thinner fabrics, perhaps combined with the material of the outer garment. Here and there we find an unusual combination, such as the Cheruit model, which uses a pale gold "russeller" from Rodier, for a long coat, bordered with a flat band of old beige fur, replacing the collar, and lined with an aquamarine green crepe de chine, which makes the completing frock.

Matches Fur.
This coat is long enough to cover completely the gown, but there is another Cheruit model in which the short paleot coat is of green gold "russeller" bordered all round with gray squirrel skin, with a fur trim, and with touches of green gold about it, but matching the fur in tone. Other houses use suede for the coats of these ensembles; still others make the coat of figured material and the dress underneath of plain; while, again, a short coat of fur is worn over a fur trimmed frock, or the entire costume, skirt and coat, may be made of fur, or of a material which is a favorite—while the blouse is of some thin matching fabric like crepe georgette.

We find frocks of this type completing costumes of which the jackets are on the blouse model or of the straight, hip or finger tip length design. When the completing coat is three-quarter or full length the frock under it is more apt to be designed as a whole, either of crepe de chine, or some still thinner fabric, or of velvet (the season's great favorite), or of the material of the coat combined with something thicker, like georgette crepe. Some of the new matelasse and cloke materials, and even the gold and silver laces, are often used in this way in combination with somber outer garments.

In addition to the three piece costumes, we have very handsome coat dresses this season, which are really too gorgeous to be worn in the morning. Jenny has a series of them in velvet or velours de Smyrne, the silhouette very straight and narrow, the colors dark, the trimmings heavy and rich. Two models are in green velours de Smyrne and the other in green velveteen, are both on this plan. They fasten over at one side with fur buttons or fur frogs, are creased, cuffed and banded at the hem with rich brown fur, and illustrate that version of the new silhouette which is as straight as a string and weighted with trimmings at the narrow hem. Both these models are completed with large muffs. Others employ some of the new matelasse materials. Cheruit takes gorgeous, brilliant, heavy, draped crepe de chine and adds old furs, an imitation chinchilla, which is really rat, gazelle or dyed tiger, the color taking only on the white fur. Lanvin shows the straight, slender coat dress with a heavy band of fur at the hem or perhaps a "bour-relet," or stuffed roll of the material, at the collar and at the hem, often embroidered. Others, again, have a band of the picturesque which we have missed from the daytime mode for a long time.

Afternoon Coats Elaborate.
Afternoon coats are really elaborate and recall the "visiting toilettes" of our mothers' more formal existence. The cape disputes popularity with the coat in this connection, either to complete a frock as a separate wrap, or in the latter case, it is often of velvet lined with fur, and may be worn either side out. The cape is often bloused.

Afternoon dresses have varied in type and illustrate in themselves the three silhouettes a la mode. There is the straight, slender frock, frequently of velvet, narrow about the feet and trimmed with fur. These gowns mold the figure, have long tight sleeves coming well over the hand, and frequently high collars, sometimes of fur. They make us think of the famous portrait of Sarah Bernhardt in the gown called "Gaine." Some predict that this is the type which will be most adopted by the smart women of 1923. The thinner materials used there is fullness about the model and it is almost invariably concentrated in the front. Every house has used some version of the short apron front gown, which is exaggeratedly tight back, which Jenny first gave to the mode in her midseason collection. It is in these models, showing fullness in front, that the skirt and the bodice are achieved in various ways. They find their place, for the "robe a godets" forms the second silhouette of the new season.

They are used in an infinite variety of fashions, obtained by draping by circular cutting, by inserting into material and by cutting off the frock at the knees and ending in a frill. Cheruit uses again her frill, which, every house, in Paris pulls the material round the figure and concentrates the fullness on one hip in a great godet fold. The circular frill, falling by its cut into godet pleats, is placed in every position that it is possible for a frill to be in: at the knees, in front only, or running all the way round, across the back of the knees or at the shoulders, below the waist. We have seen apron shaped drapery on the hips, either one or both, circular aprons placed both back and front, entirely circular skirts, circular tunic skirts, posed in double or triple tiers.

New Tiered Effect.
Premet has a new tiered effect which should be mentioned, for the tiers instead of being placed one above the other are all cut in the same piece of material. He also uses sun pleated godets, set in at either one or both sides of an afternoon gown. One finds almost as many soft crepe frocks among the collections as ever, but one sees an examination that the cut is not as simple as it used to be. Indeed, one may say with truth of the entire collections, that while preserving an appearance of simplicity, they have in reality complicated their cut



In many ways. The chemise frock is dead, or nearly so. It is hardly worth mentioning any more. Two colors are frequently combined in the same model in the new crepe frocks. Materials for afternoon gowns include, besides the velvets, plain and printed, velveteens, and silk crepes, some satin, especially in black or bright copper brown, as at Rene's, some armor at Martini and Armand's, some moire at Beer's, and lace, especially the fine varieties, often combined with crepe (at Rene's) or beaded (Premet, Molyneux, Jenny and others). In colors the soft browns lead, all the way from dark to beige, while gray is liked at many houses; Doucet combined it with mahogany, and Poiret with yellow, orange, rust, and mahogany. Several houses use shades of green, from almond to myrtle, including the very bright greens liked by Cheruit and Poiret. Some houses make models of navy, while others completely ignore it. Certain others like old shades of red for occasional models. Black and white still continues a good combination, though black, but usually touched with bright color or metal somewhere, is anything but absent from the afternoon mode.

The interesting period influence which makes itself felt in Paris collections every year is seen this season in many collections. Cheruit's is largely inspired by the visit of the Emperor of Annam, who wore his almost Chinese robes at the receptions given in his honor in Paris by the Cambodian and Indo-China ballet which visited the Opera this spring, and by an even more direct Chinese influence, the Marquise de Rubens series, the Marriage of Henry IV, in the Louvre.

Gown Named Rembrandt.
Poiret names one of the loveliest gowns in his collection "Rembrandt"; it is of black velvet with a collar and cuffs of Binche lace like a portrait by the great master. The Louis XIII. period is recalled by details of collars and sleeves in many collections, notably those of Beer and Lanvin. There are mousquetaire sleeves at Worth's and Paton's and elsewhere. In the Beer collection, there is also a faint echo of Japanese dress, the flat oval-like panel bows at the back of several models. The Greek draperies, which have inspired so many models, continue to make themselves felt, but more strongly in evening models than in those intended for afternoon wear. The influence from the gown "Gaine" has been mentioned. Lanvin gives us afternoon gowns of wide skirted taffetas of the Second Empire, but others as well, with great pelerine collars, which are really Dutch school. She suggests both Russia and Brittany in her tailcoats.

Look to England For Sport Clothes
INDIAN summer is the time for sport clothes in America and England. In summer our climate forbids smart woolen clothes, enveloping wraps. We meet our heat with whatever fabric resembles mosquito netting and we search throughout the continent for a lodge in a garden of cucumbers, cool and pleasant. As our mothers, a hundred million people devote four months of the year in a frantic escape from the heat and in front, there is a certain similarity that satisfies our physical condition.

France does much the same thing. England expects a cool summer, feels desolated without rain, trudges along muddy roads and windy moors, plays golf in Scotland under driving rains. Therefore it is to London that the American women look for inspiration in sport clothes. A nation so given to this particular kind of amusement not only knows how to make garments that are comfortable as well as good looking, but she knows how to produce alluring fabrics for them.

American designers imitate England in sport clothes and for this reason as well as for pure admiration smart Americans who are in Europe buy their new sport clothes in London, as American men over here buy their clothes there. Later they are able to burst out in them on Long Island, at White Sulphur and Hot Springs, on the pine paths of Georgia and the Carolinas.

Over in London this season our women are buying knitted suits, knitted three piece costumes, made and leather jackets, sports suits of English tweed, heavy flannel blouses and shoes of English leather. The collection of apparel made in London is quite different from the Paris collection. True, Paris has its sport clothes, good ones at that, but they have an unfailing touch of coquetry or fragility more suitable for the verandas of White Sulphur Springs and the Casino at Newport than for the polo on Long Island and later at Aiken. English clothes are quite the opposite.



6865 and 6864—Two Informal Dinner Frocks—Crepe remain, beige in color, is used for this simple dinner frock (6865). The slender, basque-like bodice is simple in the extreme, with no other trimming than the insertion of an entre-deux, slightly darker in tone. Fullness is given the skirt by means of inserted panels, which fall in graceful points. Tiny flowers form the godet. The frock (6864), either of crepe georgette or crepe de chine, has an interesting cape back of lace, which falls below the waist and also forms a bertha like effect in front. A soft, crushed girlie ties in a bow on the left side.

6873—Polart twill or broadcloth might be used for this street costume, which follows the dictates of fashion that all fullness and trimming should be found in the front, leaving the back plain and flat. Brown is the color, and the panels, which fall to the front, are trimmed with black fox fur. A touch of color is given by the embroidered motif, which suggests a waist line in front.

6869-70—This simple afternoon frock, with its extended godet panels, might be developed in navy blue crepe or charmeuse. The slender bloused tunic, with its bateau neck line and long sleeves, has no other trimming than an embroidered motif on the sleeves. The same motif decorates the long godet panels.

They are made for practical usage and they have gained in taste. It is curious that England should give so much newspaper space to the American women who got into headlines for wearing trousers in London, as the English tailors who make sports clothes and the women who go in for sports repair trousers as an essential. The latter have no hesitancy in wearing them wherever and whenever they wish, although they do not walk the streets of London in the mannish garment unless they cover it with a tunic.

In New York last season it was not unusual to see women with trousers covered with tunics or long coats, but there were much criticism of the costumes. It was relegated to sports where it did not create the flicker of the eyelids from the observers. The English costumes with trousers are exceedingly graceful. They are not bloomers, but comfortably wide, divided skirts which give freedom of movement. They are cut to a reasonable length. Over this goes the tunic like an apron. It opens at the side and fastens above the hips with several straps and buckles of leather. The sketch shows this costume as the English women are wearing it at country house parties in Scotland. It is of beige velour, cut, simple and elegant. The fastening at the side of the tunic is of bright tan leather, a decoration which is repeated on the high collar. The hat is of the frock material, its brim bound with leather. Over it goes a well cut tan leather coat which is reduced in weight through a clever process for refining leather. These sports suits can be worn on the street without disapproval by the public because they do not proclaim with trumpet that women have taken to trousers. Every woman has learned that it is only the name that counts in clothes. When the public found out that a chemise frock was as modest as an overcoat they accepted the word "chemise" without cavil. When the French women were at Deauville during the Grande Semaine they gaily flaunted their colored leather coats before the eyes of three kings and a queen. The smart world there wore its best clothes, for all the reprobates love royalty. These leather coats had been launched at the races in Paris in May, a fact which everyone knows, but the

Americans saw them for the first time in Deauville and again in England when their country sport season began. The mode jackets were smart and they continue to be, although the French woman is substituting them with heavy broadcades. Rodier, the weaver, who determines over here what woollens and cloths are to be worn, invented a black matelasse fabric decorated with small, flat bouquets resembling embroidery after the Chinese fashion. Women prefer this to suede merely because they have worn the latter for eight months. Deauville also launched the genuine leather coat, and it is just this kind of wrap one gets in English sport clothes. It is really a protection against their climate, and this season they have needed all the leather and fur they could muster for the rain—it has rained in Europe since June 1. The leather coat is not in bright colors. It is safe to say that it keeps to brown, a dull, soft brown that lends itself to any color of costume. It touches the knees. The coat begins in line, it has pockets, and a high collar that reaches to the chin. It has an entirely super glazed surface made of fabric that resembles linoleum. The leather coat is not new to Americans, but they will be glad to know it is sponsored by London and Paris. They can begin to wear it again. There is no end to leather this season. It is used in the place of fur. It is cut into pieces to decorate jackets and capes, it is dyed in any color and put on frocks in bold patterns. No dressmaker over here omits it. Red is the favorite color. It goes into collars, into bindings, into pockets. It appears in hats for the street as well as sports.

England Puts Out Capes.
France appears to have had her fill of capes. She has dropped them from her collection. Some of her coats are reminiscent of capes, but they are quite different from the wrap that has prevailed for five years. The coat begins as a cape, but it ends as a cape. It is a clever combination of the two wraps. The cape is cut to deep points over each arm and embroidered patterns of red serge and leather. The lining is red serge. With this wrap goes a frock which is as straight and simple as a chemise. Its edges are bound with red serge, and a wide belt of the same is placed about the hips, finished with a red leather buckle. A short red leather jacket can be worn over this frock instead of the long wrap.

There's another cape offered to Americans, which is a part of a costume also. It is of black velvet, lined with circular, with a high turnover collar, fastened with white pearl buttons. There is a diamond shaped medallion arranged from bands of tweed itself; two are placed in front and one at the back, under the shoulders. The skirt that goes with this wrap is of tweed, but it is of a different shade, and either long or short waisted, to suit your particular style. The design with long points is not so fashionable as the short waisted waistcoat, but it is better suited to a conspicuously fat person, or one who is very tall and thin and who would appear too high waisted with a short waisted type of waistcoat. The full wide lapels are the smartest and newest thing. The Y shaped opening should be favored for dinner jacket wear because, when the jacket is buttoned, a bit of the waistcoat shows under the jacket to set off the silk facing of the lapel.

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